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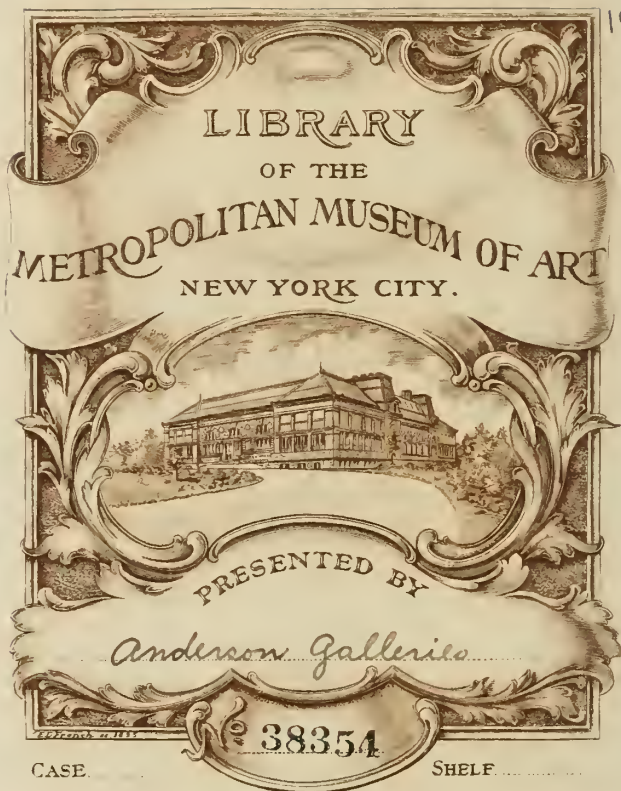
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OLD AND MODERN PRINTS

FRAMED AND FROM PORTFOLIOS

INCLUDING

A CONSIGNMENT FROM THE ESTATE

Colonel H. M. Cronin

OF BROOKLYN

RARE ENGRAVED PORTRAITS, AMERICANA

COLOR PRINTS,

DÜRER'S "MELENCOLIA"

A TAPESTRY PICTURE

PROOFS OF THE MASTERS OF LINE ENGRAVING,

PAINTINGS AND DRAWINGS

TO BE SOLD

FRIDAY EVENING, APRIL 23rd, 1915

AT 8.15 O'CLOCK

On Public Exhibition from Thursday, April 15th.

AT

The Anderson Galleries

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET

NEW YORK

Conditions of Sale

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such **cash** payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.
8. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,

MADISON AVENUE AT FORTIETH STREET,
NEW YORK.

TELEPHONE MURRAY HILL 7680.

Priced Copy of this Catalogue may be secured for 50 cents.

OLD AND MODERN PRINTS

INCLUDING A CONSIGNMENT FROM THE ESTATE OF

Colonel H. M. Cronin

OF BROOKLYN

Friday Evening, April 23, 1915, at 8:15 o'clock

1. ALIX (P. M.). Abbé de Mablay, the French Historian. Aquatint from life, full bust in oval. PRINTED IN COLORS. 4to.
2. AMERICANS (DISTINGUISHED). At the Meeting of the N. Y. Historical Society. Mezzotint by T. Doney, after J. Gollman. Large folio, 1854.
*About 60 portraits are given.
3. AMERICANS (DISTINGUISHED). The same, in old frame.
4. AMERICAN PORTRAITS. "Nataniel Greene," etc. Line engraving, bust in medallion, by Chevillet, after Peale. 4to, Paris, n. d.
5. AMERICAN PORTRAITS. John C. Calhoun, oval lithograph on India paper, 1850; WINFIELD SCOTT, India proof mezzotint by Barlow, 1860, and first state of the same; Gen Grant, engraved by Buttre. Folio. (4).
6. ANDERLONI (F.). Mater Amabilis, after Sassaferrato. 4to.
*A very beautiful proof before all letters, showing the white cuff.
7. APPIAN AND OTHERS. Seven landscape etchings on six sheets.

8. ARTISTS' PORTRAITS IN EARLY COLORING.
Liotard, Le Bel, Solimene, Mola and Lanfranchi.
Full busts, circa 1700. 4to. (5).
9. AUDRAN (G., and others). Judith with the head of
Holofernes, and others (have been folded); Venus
and Cupids, after Paul Baudry by Nargeot. En-
gravings, folio, etc. (6).
10. BAILLIE (CAPT. WM.). Franz Hals, etched bust; Old
Woman, after G. Dow, oval, printed in carmine. Small
4to. (2).
11. BAINES (THOMAS). Crossing the Mariqua or Groote
Marico River, December, 1870. Pencil and wash
drawing inscribed "To Dr. Coventry by his friend &
fellow traveller, T. Baines." Folio, framed.
*Thomas Baines was the well-known British explorer
who was with Livingstone in Zambesi, etc.
12. BANNER (H. H.). MISS FARREN: After Lawrence.
Full-length in a landscape. Mezzotint printed in
colors. Signed proof.
13. BARTOLOZZI (FRANCISCO). Lucy of Leinster. Stip-
ple, after H. Bunbury, with verse. Folio. London,
1799.
*Fine original impression with full margins.
14. BARTOLOZZI (FRANCISCO). Portrait of Bartolozzi,
nearly full-length. Stipple, after Artaud, by P. W.
Tompkins and Pastorini. Folio, London, 1803.
15. BARTOLOZZI (FRANCISCO). Illustrations for Para-
dise Lost (9), engraved in stipple after Stothard;
five etchings (figure subjects), after Guercino and
others. 4to. (14).
16. BARTOLOZZI (FRANCISCO). The Departure of Ja-
cob, etching after Castiglioni; Scene from the Life of
St. Francis, after Manozzi. Small oblong folio. (2).
17. BERGHEM (N.). Three pastoral scenes, by Danckerts,
etc.; Jeaurat's "John the Baptist," after Poussin;
two engravings after Loir. 4to. (6).

18. BERTINOT (G.). Fraternal Love. Line engraving, after Bouguereau. Fine India proof before the title. Folio.
19. BIRCH (THOMAS—American painter and engraver). Original drawings in sepia and colors, several of which are early American landscapes. (8).
20. BLANCHARD (A. J. B. M., 1792-1895). Murillo, bust in oval. Line engraving. 4to.
*Superb proof stamped by the publisher.
21. BLOOTELINGH (A.). "De Heere Michiel Adriaensz Ruyter," Noted Dutch Admiral. Bust with insignia. 4to, full margins.
*Very fine impression of the first state.
22. BOCK (J. C.). Admiral Viscount Duncan (defeated the Dutch at Camperdown), stipple after Hoppner, published in 1799; W. C. BURGESS, mezzotint portrait of Sergeant Talfourd. 4to. (2).
23. BOLSWERT (S. A., 1586-1689). The Lion Hunt, after Rubens. Oblong folio, fine impression.
24. BOURGEOIS DE LA RICHARDIERE (A. A.). Francis II of Austria, after Dumont. Folio, margins.
*Fine proof before the title with the arms.
25. BROMLEY (FREDERICK, and others). Trial of Elfie Deans, proof after Lauder; four plates from a series of Pius VI departing after the French deposition in 1798; Alsatian Wedding, Sportsman's Farewell, India proofs. (7).
26. BUONAFEDE (G.). The Violin Player, after Raphael.
*First state. India proof before all letters.
27. BURKE (THOMAS). Lord North, after Dance. Three-quarter length, fine impression but margins cut. Folio.
28. BURNS, SCOTT AND MOORE. Burns by Walker and Cousins, by Kelly and McRae; Moore by Campbell; Scott by McRae. Folio mezzotints, etc. (5).

29. BURR (AARON). Facsimile from the painting by Vanderlyn. Folio.
30. CARDON (ANTHONY). Sir Home Popham. Half-length. Stipple engraving, after M. Brown. Folio, margins, London, 1807.
 *Famous British Admiral who served in Flanders under the Duke of York.
31. CARS (LAURENT). Bust in oval, of M. Anguier, French sculptor, after Ravel, (Cars' academy plate for 1733); SIR THOS. LAWRENCE, vignette by Fitler. 4to. (2).
32. CHARLES I. Engraved by R. Cooper, after Dunning, 1649. Fine stipple; half length, printed in brown. 4to, large untrimmed proof before title. Has been folded.
33. CIVIL WAR PORTRAITS. Gens. Grant, Sherman and McCellan, vignette busts by Ritchie. Folio, mezzotints. (3).
34. CLAY (HENRY). Life size bust. Lithograph by Lafosse. Large folio.
35. COLLIN (RICHARD). Engraved bust portrait of Murillo, 1682, repaired; JOSEPH VERNET by Cathelin, after Van Loo, 1770; RAPHAEL MORGHEN, proof portrait of himself. 4to. (3).
36. COLLYER (J.). Sir Charles Gray, after Lawrence. Three-quarter length, stipple, folio, margins, 1797.
 *Famous as one of the managers of the Warren Hastings impeachment.
37. COLOR PRINTS. Ruins of Ancient Rome; The Coliseum, Temple of Vesta, Arch of Constantine, Arch of Titus, etc. Aquatints in color by Dubourg. 4to. (11).
38. COLOR PRINTS. Niagara Falls. Facsimile in colors of the painting by F. E. Church. Oblong folio.
39. COLOR PRINTS. PETITE BLANCHISSEUSE. Colored stipple engraving by Laindor, after Westall. 4to. Laid down.

40. COLOR PRINTS. Entry of the Allied Sovereigns Into Paris, 1814. Printed in colors.
41. COLOR PRINTS. GUIDO'S AURORA. Color print, Nurnberg, n. d. Oblong folio.
42. COLORED CARICATURES. A Barber's Shop by Bunbury, The Betting Post, Warranted to Go in Harness by Hughes, etc. (10).
43. COLORED CARICATURES. Living Made Easy. A series of caricatures published by McLean in 1830, in colors. (10).
44. COSTUME PLATES IN COLORS. Grisette de la Rochelle, A Cossack, Bey of Tripoli, Sir Hugh Bardolf 1203, Robert Chamberlyn 1417, Paysannes de Ste. Maurice, Oriental Costumes, Theatrical, etc. (37).
45. CORMACK (M.). Doves, after Greuze. Mezzotint. SIGNED ARTIST'S PROOF PRINTED IN COLORS, ON INDIA PAPER.
46. COUSINS (SAMUEL), AND WILLIAM WALKER. Robert Burns, bust in oval, mezzotint, folio, margins. 1842.
47. DECLARATION OF INDEPENDENCE, JULY 4, 1776. Engraved by Ormsby, after Trumbull. Open letter India proof with key. Folio, framed.
48. DESNOYERS (L. A. BOUCHER). La Belle Jardinière de Florence. Line engraving, after Raphael. Exquisite proof of the first state with the title in open letters. Folio.
*One of the masterpieces of this famous engraver.
49. DOGS. Calypso, Barbaro, Arcano, Sereno and others, lithographed after the painting by G. Jadin. Long oblong folio, divided in three panels. 72 inches long, 18 inches wide. Framed.
50. DON QUIXOTE AND SANCHE PANZA. Papier maché relief busts, after Doré. Folio, framed. Damaged. (2).

51. DOW (GERARD). The Reader; The Winder. Engraved after Dow by Greatbach. Folio. (2).
52. DRAKE (SIR FRANCIS). "Franciscus Draeck Nobilissimus Eques Angliae," etc. Half length, with globe. Folio. Facsimile of a very rare print.
53. DRAWINGS. Between the Dances, Fancy Ball Costume. Pen Drawing by D. Bourgoing. Signed. 4to, framed.
54. DRAWINGS. Head of an Ancient, Crayon drawing by H. R. Jenssen, signed, large folio, background damaged; etching of a woman in classic costume. Framed. (2).
55. DRAWINGS. Young Herder with Cattle in the Mountains. Pencil and wash drawing by A. Lindberg. Signed. 8 x 6 inches. Framed.
56. DRAWINGS AND ETCHINGS. Duck Shooting, pen and wash drawing, signed W. R.; Picnic, pen drawing; Pansies, water color by S. L.; and "The Bird's Nest," etching by J. Fagan, signed proof in carmine before all letters. Small 4to. (4).
57. DUPONT (HENRIQUEL). Peter the Great. Three-quarter length in armor, after Delaroche, 1842. Folio.
*India proof before all letters.
58. DURAND (A. B.). The Capture of Major André. Engraved by Smillie, Hinshelwood and Jones. Folio, old frame.
59. DÜRER (ALBERT). Melencolia. B. 74. Engraved in 1514.
*An impression of this masterpiece of Dürer, not too heavily inked and in good condition. Whitman writes: *"With each succeeding plate Dürer's skill and power increased until he reached his zenith in about the year 1515, by which time most of his finest works had been done such as Adam and Eve, Melencolia," etc.*
60. EARLY FRENCH CARICATURES. Les Cosaques en Bonne Fortune; Le Congreganiste. In colors. 4to. (2).

61. EARLY ITALIAN ENGRAVING. Ottavio Farmese.
Full length in armor, on horseback. Rare early Italian engraving by Christofano Bertello. Small folio.
*From the Mallinet Collection.
62. EDELINCK (GERARD). Philip de Champagne. Second state engraved in 1676. Folio, margins, good impression.
63. EDELINCK (NICOLAS—Son of Gerard). Engraved portrait of Gerard Edelinek, bust in oval, after Tor-tebat. Small folio, margins.
64. EHNINGER (JOHN W.). Farm Scenes. Two sepia drawings; Boy with Pigs, and Woman Milking. Signed. Small folio, framed. (2).
65. ETCHINGS. The Wayfarer, by Legros; Anvers, by Jong-kind; Landscape (ereased), by S. Gifford. 4to. (3).
66. ETCHINGS. Sheep, by J. A. S. Monks, signed proof; On the Baleony, by Tissot; Lion, India proof, by Lançon. 4to. (3).
67. FAED (JAMES). Ralph Wardlaw, signed proof; Rev. Dr. Duff, India proof. Mezzotints, folio, full margins, (2).
*Dr. Wardlaw, of Yale, was the author of many hymns. Dr. Duff was the famous missionary.
68. FAGAN (JAMES, and others). Fishing, signed proof, by Fagan; Marriage of Pocahontas (MeRae); Return from the Wreck, proof mezzotint, etc. Folio and smaller. (13).
69. FAITHORNE (WILLIAM). William Sanderson. En-graved portrait, bust in oval. 4to.
70. FAITHORNE (WILLIAM). Earl of Monmouthshire. Bust in oval, engraved from life. 4to.
71. FAITHORNE (WILLIAM). Mr. Abraham Cowley. Bust in octagon, engraved from life. 4to. Cut close.
72. FELSING (G. J., 1802-1875). Translation of St. Cath-erine. Line engraving, after H. Mueke. PROOF BE-FORE LETTERS ON INDIA PAPER. Oblong folio.

73. FELSING (G. J., 1802-1875). St. Genevieve de Brabant. Line engraving, after E. Steinbruck. PROOF BEFORE LETTERS OF THE SHADING OF THE BORDER. Folio.
74. FELSING (G. J., 1802-1875). Love and Poetry. Line engraving, after W. Kaulbach. PROOF BEFORE ALL LETTERS WITH THE WHITE KEYS ON THE LYRE. Folio.
75. FICQUET (ETIENNE). Madame de Maintenon. Half length, engraved after Mignard. Small 4to, full margins, 1769.
 *The second state on doublé paper, with a note (in French). "The finest proofs are on doublé paper."
76. FISHER (E.). Mark Akenside, author of "Pleasures of the Imagination." Bust in mezzotint, 1772. 4to.
77. FITTLER (JAMES) [Lord Richard Grenville]. Half length in Chancellor's Robes, after T. Phillips. Folio, margins. 1812.
 *Proof before the title. From the Burleigh James Collection.
78. FORSTER (FRANCOIS, 1780-1872). Sainte Cecil. Line engraving, after Paul Delaroche. Folio, India proof. VERY FINE.
79. FRANCOIS (JULES). Hebe. Line engraving, after Ary Scheffer. EXQUISITE PROOF BEFORE ALL LETTERS. Folio.
80. FRANCOIS (JULES). Virgin at the Foot of the Cross. Line engraving, after Delaroche. INDIA PROOF BEFORE TITLE. Folio.
81. FRANCOIS (JULES). The Princes in the Tower. Line engraving, after Delaroche. PROOF BEFORE THE TITLE ON INDIA PAPER. Oblong folio.
82. FRANCOIS (JULES). Pelerins. Line engraving, after Delaroche. INDIA PROOF. Oblong folio.
83. FULLWOOD (JOHN). Summer Landscape. Etching, signed proof with remarque on vellum paper. Folio, framed.

84. GAULTIER (L., 1560-1641). Wm. the Governor, Bishop of St. Malo. Half length, after Dumoustier. Early copper plate, 1618. 8vo. Very fine impression and rare.
85. GOLTZIUS (H.). Theodor Cornbert. Large bust engraved from life. Oval, folio, inlaid.
*“A very remarkable piece.”—Blanc.
86. GREUZE (J. B.). Mother and Sleeping Children, engraved by L. Cars and Jardinier; Reading the Bible, by P. Martenasie. Folio. (2).
87. HADEN (SIR F. SEYMOUR). GRIFF (Head of Thomas Cole). H. 89. Etching. Profile to right on old French paper. Marked “Trial Proof B.”
88. HADEN (SIR F. SEYMOUR). TWICKENHAM CHURCH. H. 107. Etching done in 1865.
89. HENDERSON (WILL). MADAME LA PORTE: After Nattier. Mezzotint in colors. Signed proof.
90. HILL (J. HENRY). English Seaport. Original etching, printed in brown with two remarques and signed. Large oblong folio, framed.
91. HOUBRAKEN (JACOB). Dukes of Somerset, Marlborough and Buckingham. Busts with insignia, after Holbein, Kneller, etc. Small folio. (3).
92. HOUBRAKEN (JACOB). Earl of Bedford, Abbot Archbishop of Canterbury, Fisher, Bishop of Rochester. Similar. (3).
93. HOUBRAKEN'S PORTRAITS. John Milton, Sir Richard Steele, Chaucer, and Shakespeare, with similar portraits of George Villiers, by Simmoneau, etc. (7).
94. HOUSTON (RICHARD). William Pitt, after W. Hoare. Nearly full length, mezzotint, margins shortened, 4to.
95. HUNT (LEIGH). Fishing boats at anchor. Etching. Signed proof. Folio. Framed.

96. INDIAN PORTRAITS. Pocahontas, lithograph in colors, 1842; Black Hawk, painted by J. O. Lewis, 1833, lithograph by E. Jones, in colors, RARE; and another Indian Chief. Folio. (3).
97. JACKSON (J. R.). Scratch letter proof of the Archbishop of Canterbury, after Lawrence; Archbishop of York, after the same; JOHN LENFANT, portrait of N. Blasset, engraver; N. A. LEISNIER, proof before title of Marc Antonio Raimondi, after Raphael. Small folio. (4).
98. JACQUE (CHARLES). Le Retour des Champs, India proof; Chaumières Bourguignonnes. Etchings. (2).
99. JAMES (CLIFFORD R.). LADY WILLOUGHBY D'ERESBY: After Hoppner. Mezzotint printed in colors. Signed proof.
100. JAMES (CLIFFORD B.). THE IRISH GRACES: After Reynolds. The daughters of Sir Wm. Montgomery. Mezzotint printed in colors. Signed proof on India paper.
101. JAMES (CLIFFORD B.). SURPRISE: After Westall. Young girl wearing a white dress seen at half length in a landscape. Mezzotint printed in color. Signed proof on India paper.
102. JAZET (EUGENE). Louis David, full length at his easel, after Odevaere. Fine aquatint, margins, large folio.
103. JOHNSON (ANDREW). Bust in oval, by J. C. Buttre. India proof of the first state, 1865; three copies of the published plate with border of scenes, 1866. Folio. (4).
104. JONES (PAUL). Etched portrait, by H. Toussaint. Bust in oval, surrounded by scenes, etc. Large folio. Vellum paper proof signed by the etcher.
105. JONES (PAUL). Action Between the Serapis and the Bon Homme Richard, Sept. 23, 1779. Mezzotint by R. Whitechurch, after James Hamilton. Very large oblong folio, open letter India proof, framed.

106. KILIAN (LUCAS). Durer's Temple of Honor. Line engraving, after Durer, containing two full-length portraits of Durer in 1509 and 1517. Small folio.
107. KLAUBER (J. S.). Portrait of C. G. Allegrain, engraved for his entrance to the Academy, 1787, after Duplessis. Rare proof before the inscription; J. F. Bause, open letter proof engraved in 1795, with the blind stamp of the publisher. Folio, full margins. (2).
108. KONING (TH.). De Waereld. Allegorical engraving, showing the inhabitants of the four quarters of the globe, America shows portraits of Penn, Washington, etc. Large folio, 1798.
109. LALANNE (MAXIME). Cenon, India proof; Environs de Paris: Concarneau. Etchings. (3).
110. LATHROP (W. L.). Landscape with stream, at twilight. Etching, after C. Harry Eaton. Japan paper. Signed proof. Folio, framed.
111. LECOMTE (N.). Dante and Beatrice. Line engraving. Proof before all letters (1794). Small folio.
112. LEGROS (ALPHONSE). The Wayfarer. Japan proof etching.
113. LEGROS (ALPHONSE). Death in a Pear Tree. Portrait of Frederic Regamey. The latter a soft Japan proof. (2).
114. LEGROS (ALPHONSE). Sir E. J. Poynter. A. Dalou. Japan proofs. (2).
115. LE PRINCE. In the Garden. Etching by Dunod. Signed remarque proof on vellum. 4to.
116. LEU (THOMAS DE, 1561-1620). Henry of Savoy, from the Mariette Collection; Henry Duke of Nemours, both original engravings, and Catherine de Bourbon, after Darley. Small 4to. (3).

*Scarce. Fine impressions.

117. LINCOLN (ABRAHAM). Full length, standing near a table. Mezzotint by J. C. Buttre. Folio, margins.
118. LINCOLN (ABRAHAM). Engraved by J. C. Buttre. Full length, standing, large folio, old frame.
119. LINCOLN (ABRAHAM). Pen drawing. Full bust. Folio.
120. LINCOLN (ABRAHAM). Pen drawing. Vignette bust.
121. LINCOLN (ABRAHAM). Lithograph. Half length. by Kimmel & Forster.
122. LINCOLN (ABRAHAM). Mezzotints. Lincoln and His Family. Folio. Proof before all letters by H. S. Hall. A Council of War, by Hall and Perine, proof. (2).
123. LOIR (NICOLAS, 1624-1679). The Holy Family. Five various groups, four in the second states, from the Peoli Collection, and one (slightly cut down), from the J. M. Rysbroeck Collection. 8vo. (5).
124. LOWELL (JAMES RUSSELL). Elmwood, the home of Lowell. Etching by Emerson (?). Signed proof. Small folio, framed.
125. McARDELL (JAMES). "Mr. Garrick as Hamlet." Mezzotint, after B. Wilson. Folio, small margin, 1754.
126. M. (CHARLES) LEVIEZ. French dancing master and print seller. Mezzotint portrait bust, after J. G. Eccardt.
127. McINNESS (EDWARD). The Duke of Wellington, mezzotint, scratch letter proof, after Lawrence, 1844; portrait of Paul Delaroche, after himself, by Aristide Louis. P. MERCURI, Columbus, proof, large paper. 4to. (3).
128. MANDEL (EDOUARD, 1810-1882). "Sanctus Dominus Deus Est" (Cherubim). Line engraving, after A. Henning. VERY FINE INDIA PROOF. Folio, 1856.

129. MARSHALL (WM. E.). Engraved portrait of Abraham Lincoln. Bust in oval. Folio, full margins.
130. MEISSONIER (J. L. E.). The Guitar Player, Japan proof, first state, signed by the etcher, H. Vion; The Artist, by Ruet, after Leloir, signed by both. 4to. (2).
131. MEISSONIER (J. L. E.). Le Connoisseur. Line engraving by A. Blanchard, London, 1881; Hope by Buonafede, after Guido; Italian Herd Boy by Mandel, after Pollack; Julia, open letter proof by J. Felsing, after Kohler. Folio. (4).
132. METSU (G.). Gay Cavalier. Line engraving. India proof before all letters. Folio.
133. MILLER (ALFRED J., American painter, 1810-1874). An early Western trapper scene on the plains, the trapper on a pony has halted and is peering in the distance from under his raised right hand. Painting, signed and dated, 1851. Size, 16 x 20. Gold frame.
 *Miller was an American painter distinguished for his Western and Rocky Mountain Scenes, travelling and painting in that locality at the time of the gold rush to California. The painting is finely executed and finished, and evidently from nature, and is possibly a portrait of one of the famous pioneers of the period. A FINE EXAMPLE OF THE FORERUNNER OF FREDERICK REMINGTON.
134. MILNER (E. E.). MASTER LAMBTON: After Lawrence. Mezzotint printed in colors. Signed proof.
135. MINOT (R.). Marine. Etching, after Jeusser. Signed. remarque proof. Japan paper. 4to. Framed.
136. MINOT (R.). Landscape with river. Signed remarque proof on thin Japan paper, creased. Folio, old frame.
137. MORLAND (GEORGE). The Warrener. Frankau 313. Mezzotint by William Ward. Folio, margins, good old impression of the second state with the title spelled correctly and the date 1813. Stained, framed.
138. MÜLLER (FR., 1782-1816). St. John. Line engraving, after Domenichino. Folio, Stuttgart, 1812.

139. MURILLO. Boys eating grapes, boys eating melons, and boys playing dice. Lithographs, 4to. (3).
140. MUYDEN (E. Van). Tiger devouring a deer. Etching. Signed remarque proof with symphonic margin. Small folio, framed.
141. NEWMAN (V. W.). GEORGE WASHINGTON. Bust, after Stuart. Etching printed in colors. Signed proof.
142. NEW YORK. Fac-simile in color of the Bradford map of 1728. Unfolded proof. Folio, lithograph by Chas. Magnus.
143. NEW YORK. Rev. John Hughes, first Roman Catholic Archbishop of New York. Colored lithograph by Currier & Ives. Stained. 4to.
144. NORMAN (H.). MIRANDA: After Hoppner. Portrait of Mrs. M. A. Taylor. Mezzotint printed in color. Signed proof.
145. OGBORNE (J.). Marquis Cornwallis. Stipple engraving, after H. Walton. Bust in uniform. Small folio, London, 1795. Scarce, having margins.
146. OLD FRAMED ENGRAVINGS. Hagar Banished, by Porporati; Presidents of the U. S., mezzotint by Rice; German scene of women reading in the garden; Spanish Gypsy Mother, by Barlow; Love and Poetry; Cleopatra with bust of Caesar, by Mark; Adoration of the Magi, lithograph, after Velasquez. Folio. (7).
147. OLD FRAMED ENGRAVINGS. Mother Rescuing Child from an Eagle's Nest, mezzotint by Dawe; Landscape, etched by McClean, signed proof; "Lotte," by Preisal, after Kaulbach; Grace before meal, signed proof etching; Procession of youthful bacchanals, signed proof by Lauber; Shepherdess, signed proof by Wellstood; The Farrier, by H. B. Hall; Hush! lithograph in colors by Lafosse. (8).

148. OLD FRAMED ENGRAVINGS. Landscape, etched by Rudolph Beiger, signed proof; Cattle, etched by Foxcroft Cole; Trust, by Mote; Heavens Are Telling, etc., by Holl (no glass); The Fortune Teller (children), lithograph in colors; Knox Preaching, by James; Landscape with Cow and Calf, etching proof; Sareelle d'Hiver and Le Vanneau Huppe, a pair of lithographs in color; Babes in the Wood, mezzotint proof before letters. Folio. (10).
149. OLD FRAMED ENGRAVINGS. Shakespeare and His Friends, with portrait of Ben Jonson, Bacon, Raleigh, etc., mezzotint by James Faed. Open letter proof. Large folio, old gilt frame.
150. OLD FRAMED ENGRAVINGS. Landing of the Pilgrims; Signing the Company on the Mayflower, by Perine; The First Sermon in New England, mezzotints, and The Pilgrim's Progress, engraved by Andrews, with key (separate). Folio. (5).
151. OLD FRAMED ENGRAVINGS. From Shore to Shore, engraved by Hollyer; Highland Pets, by Dudensing; Harmony, etched by Waltner; Gluekliches Wiedersehen, by Witthoft; Dawn Revealing the New World, by Egleton; Photograph of Two Children. Folio. (6).
152. OLD FRAMED ENGRAVINGS. Christ Blessing the Children, engraved by Bellin; La Montagne, oval by Cottin; Landing of the Pilgrims, by Simmons; Beggar and His Daughter, lithograph; Les Serments, engraved by Jazet. Large folio. (5).
153. OLD FRAMED ENGRAVINGS. Presentation of the Magna Charta, engraved by Murray; Prince Charles Edward, engraved by Ryall; Winter Landscape in colors, lithograph by Tindin. Large folio. (3).
154. OLD FRAMED ENGRAVINGS. Time of War, engraved by Campbell; Battle of Aughrim (Ireland), heliogravure by Dujardin; Mountain Landscape in colors, by Wyllie. Large folio. (3).

155. OLD FRAMED ENGRAVINGS. A Zaandam, etched by Lalaine; Landscape by Unger, after Vandeverde; Drinking Scene, etched by Cortazzo; two photographs of paintings of dogs with pheasants; etched portrait, satin proof; Tremereuc, etched by Besmus, etc. 4to. (7).
156. OLD FRAMED ENGRAVINGS. Dutch Marine, etching by Fanna; Marine, etched by J. C. Nicoll; In the Woods, etching by Rudaux; Cattle, and another etching, after Dupré, proofs; Japonisme, etching by Weldon, signed proof; Cupid, photograph, after Hamon; Adversity, engraving; Saved from Inundation, photograph, after Charodeau. 4to. (9).
157. OLD FRAMED ENGRAVINGS. The Guitar Lesson, two framed aquatints, French, cut close, in old maple frames. A pair. 4to.
158. OLD FRAMED ENGRAVINGS. The Stable Door, after Paul Potter; four proof etchings of rural scenes, after Peter Moran and others; England, Scotland and Ireland, engraved by Holl; Child's Head, oval. 4to. (7).
159. OLD FRAMED ENGRAVINGS. Arab and Tiger; Holy Family; Sistine Madonna; The Last Supper (figure of Christ alone); Child and Goat; The Milkmaid. 4to. (6).
*All in colors.
160. OLD FRAMED ENGRAVINGS. Marine, etching by Unger, after Vandeverde; Sheep, etched by Monk; Landscape, etched by Barry, after Rousseau: etching after Diaz; The Angler, by Appian; The Ford, etching. 4to. (6).
161. PAINTING (UNSIGNED). Landscape in the Tyrol with Peasant Family and Horses resting under a Trec. Size, 15 x 19, gold frame.
162. PAINTING (UNSIGNED). Child with Doll made of a Towel and Basket of Primroses. She wears a bonnet. Size, 19 x 16, gold frame.

163. PAINTINGS (UNSIGNED). Interior Views of Antwerp (?) Cathedral, executed about 1850. Canvas, 26½ x 22 inches. (2).
164. PEN DRAWINGS. BY AMERICAN ILLUSTRATORS. Promenade, by Albert D. Blashfield, 1897; Drawing Room Scenes, by Stanlaws, Robt. L. Stearns and Gray Parker. Folio, all signed. (8).
165. PEN DRAWINGS. "Old Enough to Pay Fare," by Florence Scovel Shinn, signed; "Apple Sass," by Blash; Drawing Room Scenes and others, by Fletcher Ranson, Stearns, etc. Folio and smaller. (9).
166. PEN DRAWINGS. Shinn (Florence Scovel, well-known illustrator). The Four Ages of Woman at the Soda Fountain. Clever pen drawings. 4to, one signed. (4).
167. PENNELL (JOSEPH). Plow Inn Yard. Etching; Timber Mills, Zaandam, lithograph. Small 4to. (2).
*Pennell considered "Plow Inn Yard" one of his seven best etchings.
168. PLATT (C. A.). Boathouse looking out on the sea. Etching, signed proof. Small 4to, framed.
169. PORTRAITS (ENGRAVED). MARQUIS OF HAMILTON in armor by Lisbertius, after Van Dyck; COUNT CASTIGLIONE before all letters by Chereau, fine proof. 4to. (2).
170. PORTRAITS. NICOLAS POUSSIN by Pesne, proof before the inscription on tablet and book, but cut close; QUENTIN DE LA TOUR, by G. F. Schmidt; DE LARMESSIN, a Comedian Holding a Masque (B. 77), proof before all letters. 4to. (3).
171. PORTRAITS. Mezzotint portrait, English, proof before letters; the same, German. Folio and 4to. (2).
172. PORTRAITS. LADY CHARLOTTE CAMPBELL. Stipple by Wilkin, after Hoppner. Rare portrait, colored, but worn.

173. PORTRAITS. JAMES BOSWELL. Mezzotint, after Reynolds by Jones.
174. PORTRAITS. ADMIRAL HOOD, by Fiesinger; Lamartine, litho. by Kellogg, colored; Edwin Booth; Bismarck, proof by Roemer, etc. (10).
175. PORTRAITS. EDMUND BURKE, by Benedetti; Heinsius, by Meyssens; Abbe Liszt; A. van Ertvelt, after Vandyke, by Bolswert, etc. (10).
176. PORTRAITS. SAMUEL SMILES, etched by Rajon; J. J. Rousseau, by Caldwell; Daguerre, by Nagel, India proof; Victor Hugo; Tennyson; Moltke in colors; caricatures from "Vanity Fair" in colors, etc. (22).
177. PORTRAITS. ANNE BOLEYN, in colors; old engravings of the Earl of Rochester, Earl of Essex, Gen. Ireton, Gen. Leslie, Rev. Chris. Love, John Lilburn, etc. (50).
178. PORTRAITS. MARSHAL MOLITOR; Gen. Riedesel; John Hampden; Voltaire; Wallenstein, etc. Many old engravings. (73).
179. PORTRAITS. Victor Hugo, etched by Hollyer, signed proof; Henry IV, after Pourbus by Goulu; Tennyson, lithograph bust, 1892. Folio. (3).
180. PORTRAITS. Bonaparte, by Hopwood; Bismarck, etched by Girardet; Rev. Dr. Collyer, mezzotint by Young; Death-bed of Wesley, mezzotint by J. Sartain, signed proof; Beethoven, bust; Restoration of Ireland's Independence, colored lithograph. Mostly folio. (6).
181. PRESIDENTS OF THE UNITED STATES. Washington to McKinley, medallion busts on one sheet; McKinley, bust, India proof, engraved by C. B. Hall; Washington at Home, by Hall, after Chappell; Grant in color, after Thulstrup, with border of scenes from his life. Folio. (4).
182. REMBRANDT'S JEWISH BRIDE. Etching by Flammeng. Proof before letters on parchment. Oblong folio.

183. REYNOLDS (SIR JOSHUA). Penelope Boothby.
Mezzotint. Folio, laid down.
*A very pretty India proof.
184. ROWLANDSON (THOMAS). The Enraged Son of Mars;
A Tour to the Lakes; Looking at the Comet, and
other caricatures in color. (6).
185. RYLAND (W. W.). Queen Charlotte with the Infant
Princess Royal. Line engraving, after Cotes. Large
folio, margins shortened.
*Rare. Fine impression.
186. SABIN (J. F.). Richmond, painter etching; Landscape,
etched after Daubigny. Small 4to, signed proofs.
(2).
187. SARRABAT (ISAAC, Flourished about 1700). Alex-
andre Boudan, Imprimeur du Roy, mezzotint half
length, after Le Febure, with collector's stamp, "H.
D. D." Folio, small margin.
188. SARTAIN (JOHN). W. H. Harrison, full length, after
James R. Lambdin, mezzotint, folio, full margins, in
which there are two trifling repairs. Philadelphia,
1841. UNUSUALLY FINE IMPRESSION.
189. SARTAIN (JOHN). John Tyler. Similar. Fine
impression, 1849.
190. SARTAIN (JOHN). Wm. Penn, after Inman. Sim-
ilar, open letter proof, somewhat foxed.
191. SARTAIN (JOHN). Henry Clay, after James Wise.
Similar but smaller, open letter proof.
192. SCHIAVONETTI (N.). Edward Lord Thurlow. Bust
in Chancellor's Robes, after Reynolds. Fine stipple.
Small 4to. London, 1796.
193. SCOTT (GEN. WINFIELD). Half length in uniform.
Mezzotint by Barlow. India proof, folio.
194. SERGENT (ANTOINE F., 1751-1836). Marguerite de
Provence, Reine de France. Aquatint in colors, bust
in oval. Original portrait, 1787. 4to, full margins.

195. SHARP (WILLIAM, Engraver). Engraved portrait, half length. India proof, with untrimmed margins. Folio.
196. SMITH (JOHN). Mr. William Congreve, mezzotint, three-quarter length, after Kneller. Folio, small margins. London, 1710.
197. SMITH (J. R.). Le Patisser. Illustration for Sterne's "Sentimental Journey." Oval mezzotint, 1775. 4to. (Worn).
198. STEVENSON (F. G.). MRS. PAYNE GALWAY AND CHILD (whom she carries pick-a-back); after Reynolds. Half length in a landscape. Mezzotint printed in colors. Signed India proof. London, 1905.
199. STEVENSON (F. G.). MISS MARTINDALE: After Romney. Half length. Mezzotint printed in colors. Signed proof.
200. STEVENSON (F. G.). FLORENTINE PORTRAIT: After Buonsignori. Mezzotint printed in colors. Signed proof.
201. STEVENSON (F. G.). JACQUELINE DE BOURGOGNE: After Mabuse. Half length, mediaeval costume, holding a sphere. Signed proof, mezzotint printed in colors. London, 1912.
202. STEVENSON (F. G.). MADAME HELVETIUS: After Drouais. Half length, hat, carrying fruit, left shoulder bare. Mezzotint printed in colors, signed proof on India paper. London, 1913.
203. STEVENSON (F. G.). PRINCESS LOUISE OF PRUSSIA. Half length, in oval. Signed proof, mezzotint printed in colors. London, 1914.
204. STEVENSON (F. G.). MADONNA OF THE CHAIR: After Raphael. Mezzotint printed in colors. Signed proof. London, 1912.
205. STODART (E.). MRS. ROBINSON. Half length. Stipple engraving printed in colors, with vignette effect. Signed proof.

206. STRANG (W.). The Prodigal Son. Etching on soft Japan paper.
207. SUYDERHOEF (JONAS, 1600-1669): Martin Van Tromp, famous Dutch Admiral, line and stipple, after H. Pot. Folio, before the plate was reduced.
*Known as "The Four Balls Print."
208. TAPESTRY PICTURE. Interior of an Inn, in the manner of Franz Hals, woven in dull browns, pinks, old blues, etc., 24 x 35 inches, old mahogany frame.
*An interesting old piece.
209. TISSOT (JAMES J.). The Lovers' Quarrel, etching. 1876. Signed proof, inscribed to F. Goulding, with the latter's autograph signature.
210. TISSOT (JAMES J.). England and America. Etching. Proof with remarques in color. Folio.
211. TURNER (CHARLES). Henry IV of France. Equestrian portrait, mezzotint. Rare untrimmed proof before all letters. Small folio.
212. TURNER (CHARLES). Earl of Moira, after James Ramsay. Three-quarter length, seated. Untrimmed open letter proof, mezzotint. London, 1811.
*Earl of Moira served with distinction in the American Revolution.
213. TURNER (J. M. W.). Dover, engraved by J. T. Willmore. Large folio, old frame.
214. TURNER (J. M. W.). Lyme Regis, Bedford, Tyne-mouth. Engraved after Turner, original impressions. 4to. (3).
215. VALLEÉ (SIMON DE LA—Pupil of Drevet, about 1700). Jean de Troy, Painter, after F. de Troy. Folio, small margins.
216. VEENHUYSEN (JOHN, Worked in Amsterdam about 1660). Engraved portrait of Admiral Volkhard Schram, three-quarter length. Folio, margins, fine and scarce.

217. VERKOLJE (NICOLAS, Dutch engraver, 1673-1746).
Bernard Picart, mezzotint, three-quarter length, in
his library. Small folio, small margin, 1715.
218. VERTUE (GEORGE). Engraved portraits of John
Locke, John Dryden, Abraham Cowley and Lord
Darnley. Folio and 4to. (4).
219. VISSCHER (CORNELIS). Portrait of himself, bust
holding a graver's tool, 1649.
220. VISSCHER (CORNELIS). The same without the grav-
er, 1649.
221. VISSCHER (CORNELIS). Portrait of himself at a
later date, 1651.
222. VISSCHER (JAN). Admiral A. Van der Hulst. Half
length in ornamental oval. Original engraving.
Folio, margins.
*Scarce. Nagler says of this portrait: "A masterpiece."
223. VISSCHER (LAMBERT, Dutch engraver of about
1650). Admiral Cornelis van Tromp, three-quarter
length in armor, after F. Bol. Folio, margins, slight
repair.
224. WAGSTAFF (C. E.). Prince Blucher, Lord Ashburton,
Earl of Durham, mezzotints after Lawrence. J.
SCHMUZER, engraved portrait of C. G. E. Dietricy.
Folio. (4).
225. WALKER (WM.). Lord Lyndhurst, mezzotint after
Ross, proof before the title; "Three portraits of Rom-
ney" stipple by Caroline Watson. 4to. (2).
226. WALTNER (CHARLES). The Angelus. Etching
after Millet. Folio, framed.
227. [G. WASHINGTON]. Equestrian portrait engraved by
Wm. Hall after John Faed. Script letter proof on
India. Old frame.
228. LE GENERAL WASHINGTON. Ne quid detrimenti,
etc. Engraved by N. Le Mire after L. Le Paon.
Folio, small margin. Slight repair in title.
*Scarce. Washington near the door of a tent.

229. WASHINGTON AND HIS GENERALS. Mezzotint by A. H. Ritchie. Open letter proof on India paper. Very large oblong folio, framed. N. Y., 1856.
230. WASHINGTON CROSSING THE DELAWARE. Hart 757. Equestrian portrait (Baker says "engraved by I. Baker"). Folio published by H. Phelps, N. Y. Late impression.
231. WASHINGTON CROSSING THE DELAWARE. Lithograph, published by The Major & Knapp Co., N. Y. and Phila. Small folio, framed.
232. WASHINGTON ON THE BATTLEFIELD AT TRENTON. Engraved by Warner after Trumbull. Large folio.
233. WASHINGTON (GEORGE). Allegorical lithograph by Weishaupt, apotheosis; Washington and his Family, mezzotint by W. Sartain, colored; the Shade at the Tomb, lithograph in blue by Sarony & Major. Folio, etc. (3).
234. WASHINGTON (GEORGE). Martha Washington, mezzotint by John Sartin, proof; the same full length in colors; designs of the Washington National Monument; lithograph by Fenderich. Folio. (3).
235. WASHINGTON (GEORGE). Washington. Bust engraved by Blanchard after Couder. 4to.
236. WHEATLEY (F.). The Volunteers of the City and County of Dublin. Engraved by J. Collyer. Oblong folio, margins shortened. Framed.
- *Very scarce. Published in London in 1784 by R. Lane.
237. WHISTLER LITHOGRAPHS. La Robe Rouge. Way 68. Published in the "Studio".
238. WHISTLER LITHOGRAPHS. The Smith's Yard. Way 88. Published in the "Studio".
239. WHISTLER LITHOGRAPHS. The Tyresmith. Way 27. Published in the "Whirlwind".

240. WHISTLER LITHOGRAPHS. "The Blue Girl." Rare lithograph in color by T. R. Way after the pastel by Whistler.
241. WILLE (J. G.). Jean Baptiste Massé, after J. Tocque. Three-quarter length, standing, engraved in 1755. Folio, margins, scarce.
242. WOOLLETT (W.). Death of General Wolfe. After West. Folio, a little rubbed and laid down.
243. YOUNG (JOHN). C. J. Fox, after the Nollekens bust. Mezzotint, full margins. London, 1808.
*Fine proof of the first state.





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